

# EXHIBIT 22



# CHORD PROGRESSIONS

*for Guitar*

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**Progression 5** is a folk-rock example that revolves around the Ima (G) and the IVma (C) chords of G major. Notice how the Ima–VImi cadence (G–Emi) established in the first four bars is reflected in the IVma–IIImi (C–Ami) moves in the subsequent measures. Be aware that this example employs a two-bar strumming pattern that “anticipates” the chord changes in measures 2, 4, 6, and 8.

**5** ♩ = 120

Chord diagrams and strumming patterns are provided for each measure. The strumming pattern for measures 2, 4, 6, and 8 is a two-bar pattern that anticipates the chord change.

**Progression 6** is a folk-ballad example employing barre-chord voicings. It’s a modal-interchange progression that juggles chords from the parallel keys of A major (A, C#mi, Bmi, and D/F# chords), and A minor (G and F chords). It employs the same strumming pattern from the first two examples, but this time it’s set against a half-time feel from the rhythm section. Regarding those barre-chord voicings—for the utmost clarity, position your thumb (behind the neck) parallel to your index finger “bar,” and squeeze in a vice-like manner. For the D/F# chord, wrap your thumb up over the top of the neck to fret the low E string.

**6** Half-time feel ♩ = 126

Chord diagrams and strumming patterns are provided for each measure. The strumming pattern for measures 2, 4, 6, and 8 is a half-time feel pattern that anticipates the chord change.

**Progression 7** is in the style of the lush, folk-ballad arrangements of the 1960s. Don’t overlook the subtle orchestration of this C major chord progression: A common-tone “G” unifies the changes in the first six measures (C, F2, Emi7/B, and Ami7), while “F” ties the Dmi7 and G7 chords in measures 7 and 8. Here’s a tip for dealing with 6/8 time signatures at moderate tempos such as this: Treat the eighth notes like you would quarter notes (strum down), and the sixteenth notes as you would eighths (strum down–up).

In this 12/8 ballad (Progression 26), the basic backbeat rhythm helps to simplify a harmonically complex, A major progression: Ima-VImi-IVma-IIImi-Vma-bVIma-bVIIma-Ima-Vma-IVma. (The F and G chords are borrowed from the parallel key of A minor.)

**26** ♩ = 69

Here's a play on another recurring theme in the R&B genre—the I7-Vmi7 vamp (Progression 27). A7 and Emi7 (I7-Vmi7 in the key of A) are the cornerstone chords of the progression. The D7-C-G section (IV7-bIIIma-bVIIma) serves as a bridge, or quick turnaround.

**27** ♩ = 126

Here's a swampy slice of R&B (Progression 28). Blues-based by nature and in the key of E, the progression reads I7-bIIIma-IV7-I7-bVIma-bVIIma. Be sure to precede each E7 chord with a low-E string whack.

**28** ♩ = 100

Progression 101 is also a modal progression, but this one is entirely based on the sparkling key of A Lydian (fourth mode of E major). Some of these voicings are quite difficult but well worth the effort. For instance, the C<sup>♯</sup>mi7/A (measure 3) and F<sup>♯</sup>mi7/A (measure 4) voicings both require a two-string, middle-finger barre. If you can't handle this fingering, spread out your hand and use a 4–2–3–1 fingering order (low to high). The B6/E voicing is also a bit of a spread, but oh what a beautiful chord. And those middle-string-set dyad shapes, set against the open-A, B, E string drones, make for an atmospheric outro section.

98 ♩ = 84

\*Key signature denotes A Lydian

A B7add4/A C<sup>♯</sup>mi7/A B7add4/A C<sup>♯</sup>mi7/A B7/A

Ama7 F<sup>♯</sup>mi7/A B6/E E/A B6/E Ama9

B6/E E/A B6/E Ama9 To Coda ⊕ A B7add4/A

C<sup>♯</sup>mi7/A B7add4/A C<sup>♯</sup>mi7/A B7/A Ama7 F<sup>♯</sup>mi7/A D.S. al Coda

⊕ Coda Badd4/A A2 C<sup>♯</sup>mi7/A Badd4/A A2

Badd4/A A2 C<sup>♯</sup>mi7/A Badd4/A A2 Repeat and fade